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Museum of Fine Arts Bulletin

Published Bi-monthly. Subscription price, 50 cents per year postpaid. Single copies, 10 cents
Entered July 2, 1903, at Boston, Mass., as Second-Class Matter, under Act of Congress of July 16, 1894

VOL. X

BOSTON, DECEMBER, 1912

No. 60



*Wooden Statue of Kwannon
Japanese, Eighth Century*



Plate 1. Landscape, by Tung Yuan

Late Tenth Century

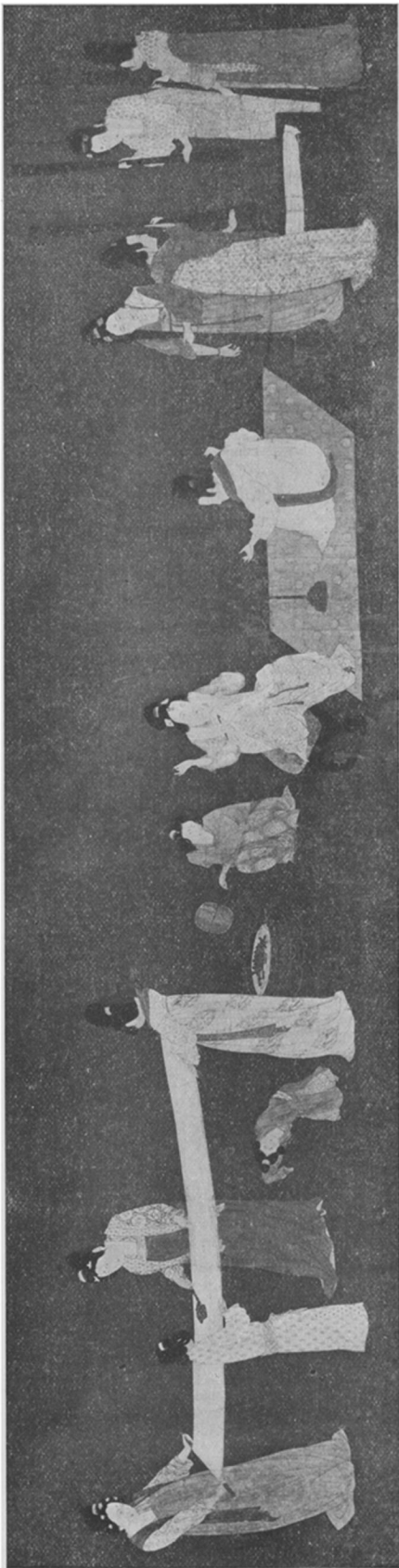


Plate 2. Preparing the New Silk, by Huai Tsung

Early Twelfth Century

Exhibition of Recent Acquisitions in Chinese and Japanese Art

December 13, 1912, to January 15, 1913

THE unexpected Revolution, which, since last year, proposes to transform the most ancient of empires into the newest among republics, has been considered as the inevitable precursor of a dispersion of art-treasures in China. Many have expected in this crisis a condition of things similar to that which overwhelmed Japan in the latter half of the last century, when a vast amount of her art-inheritance was allowed to leave her shores and enrich the museums and private collections of Europe and America. Some, too, have welcomed the event as a storm which will clear away the clouds and lift the obscurity which hangs over the horizon of Celestial Art. Naturally, therefore, in Peking and elsewhere an array of collectors and agents of various nationalities is to be found, all eager to avail themselves of this opportunity.

It may be that sufficient time has not yet elapsed for the stress of civil disturbances to tell on the nation at large. But it is, at all events, curious to note that, except in the case of the Manchu aristocracy, no great displacements of important collections have so far taken place. The objects which have come into the market since the Revolution present no notable difference of quality from those which were accessible to foreign purchasers during the recent years of increasing demand which preceded the downfall of the Manchu Dynasty. The tendency of wealthy Celestials is rather to secrete their art-treasures more than ever through fear of spoliation in these days of disorder and unrest.

Perhaps a comparison of the mental attitude of the Japanese at the time of their Restoration (1868) with that of the Chinese in the present struggle will indicate the causes which led to such utter abandonment in the one case and such wise restraint in the other. Japan, all afire with the spirit of regeneration, sacrificed life, property and social ideals in her haste to assure her national existence. It was not merely the supreme desire to imitate and assimilate Western polity and science in order to adapt herself to the exigencies of the modern world which animated the leaders of New Japan in their opposition to æsthetic tradition, but also a Puritanic fervor striving for the eradication of what she then conceived to be elements of weakness in the racial character. The cultured ease of the last days of the Shogunate, when the high and the low vied with each other in their revelries of art, were obnoxious to these reformers as a concomitant of effeminacy and degradation. To them an object of art was a useless plaything, with no place among their ideals



Early Fourteenth Century

Plate 3. Buddhist Roll, by Wang Chen-p'eng

of a simple and stoical society. Condemned by native prejudices at home and with slight appreciation abroad Japanese collectors were fain to part with what they had come to regard as quite

valueless. The heirlooms of the lesser nobility and the treasures of the monasteries — which keenly felt and suffered from the new economic conditions — were thrown in the face of any would-be purchaser. Western connoisseurs, at this time still ignorant of the real achievements of Far-Eastern Art, purchased the objects, more for their quaintness than for their beauty, as mere curiosities. The reverence for Chinese and Japanese masterpieces and the high prices they command nowadays are both of comparatively recent growth.

It was at this moment that the bulk of the splendid Museum collection in Boston was formed. Dr. W. S. Bigelow, Mr. E. F. Fenollosa and Dr. Edward S. Morse were among the few Westerners who first devoted themselves to a systematic course of study and collection, and the result is a monument to their foresight and critical acumen. They were in Japan during the early eighties of the last century when Europe had hardly begun to take the Oriental arts seriously. The magnificent gift of Dr. Bigelow comprises 59,839 objects in all, covering the whole range of Far-Eastern Art. The Chinese and Japanese paintings alone number 3,634; of prints there are 20,000 and of drawings 25,000. The Fenollosa Collection consists of 1,099 paintings; these were bought and bequeathed to the Museum by Dr. Charles Goddard Weld, together with nearly a thousand objects collected by Dr. Weld himself. The Morse Collection of Japanese pottery includes upward of five thousand pieces, all described in Professor Morse's valuable catalogue. Dr. Denman W. Ross has given to the Museum much of his large collection, — a lasting memorial of his taste and judgment. In addition the Museum itself has acquired a considerable number of objects from year to year through its own effort, aided by various friends, so that we now have a universal representation of the arts of Eastern Asia. Other American cities are fortunate in possessing fine Oriental collections, among which Mr. Freer's, in Detroit, stands preëminent for its exquisite quality. Europe possesses many valuable collections, though not so extensive and important, perhaps we may be permitted to say, as those of America.

This wholesale exportation of the ancient art-products of Japan — due to the apathy of the people at the outset of the Restoration — has impoverished her heritage to such a point that it has become imperative for a Japanese student to seek abroad a knowledge of his native art, especially in certain features of its development. Nevertheless, the accumulated artistic wealth of Japan is such that in spite of this denudation she is still the greatest repository of her own art and of those Chinese and Korean masterpieces of which she had for ages been the custodian. Perhaps Japan may console herself for the loss of her treasures in the thought that this expensive outlay was a necessary factor in creating the universal appreciation and respect which the West has come to entertain nowadays toward Eastern Art after an intimate study of the objects

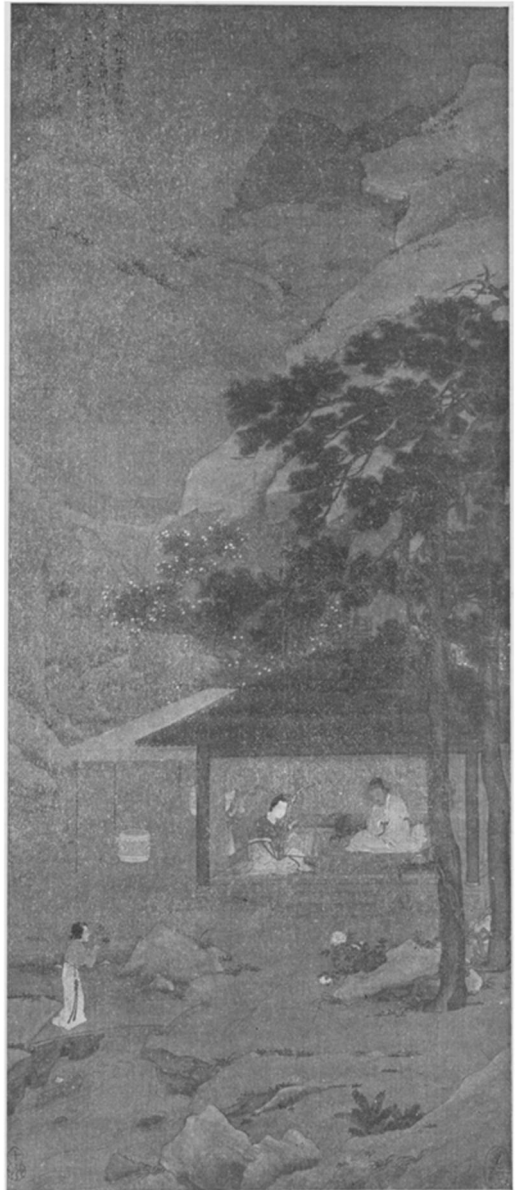


Plate 4. "Harp Player," by Kiu Ying
Late Fifteenth Century

which have passed out of Japanese hands. Certainly it has stimulated Japan herself into a recognition of the sense of duty to these, her ancestral landmarks of civilization.

The Nation is now, however, coming back to its innate love of art. For the last two decades the Japanese government and the public have awakened to the necessity of preserving art-relics. Practically no temple-treasures are now permitted to go out of the country; and no piece of importance on sale can be acquired by foreigners except by keen competition with native purchasers. It will be impossible in the future to build up such a great collection as this Museum possesses to-day.

The case of China is quite different. Her Revolution was not the outcome of philosophic speculations and religious ideals, as was the case in Japan, where it wrought such an upheaval in politics and in the whole fabric of life and society. No such frantic eagerness to tear away from the past animates the Chinese; their ingrained respect for tradition acts as a safeguard against any overwhelming change. They are not the people to throw away their heirlooms ruthlessly. Besides, thanks to the interest taken by the Western world in the subject, China knows the value of her ancient art. Some years before the outbreak of the present Revolution, the Imperial authorities had even begun to formulate measures for the protection of her art-monuments, and each local officer was required to make a catalogue of all objects of historic and artistic interest in his jurisdiction. A monthly art-journal, similar in scope to the *Kokkwa**, was published in Shanghai by native experts, thus bringing to light the principal treasures of private collections in different parts of the empire. A general interest in the study and preservation of art has been awakened, and even during the short civil war waged on the Yang-tse Kiang last autumn, the Southern generals are said to have stationed troops to guard collections of importance against pillagers.

The Revolution thus far has been accomplished with but little bloodshed, considering the magnitude of the enterprise; and the sphere of disturbance has been kept within a comparatively limited area. The Chinese collectors appear not yet to have felt any great curtailment of their financial resources; and some are actually known to have purchased at high prices objects which the Manchu nobility had placed in the market, for it is the Manchus, their dynasty overthrown, on whom falls the dire shadow of the Revolution. Bereft of their revenues, it is they who have begun to dispense

with their luxuries and disperse their art collections, and it is from them that most of the fine pieces in our present Special Exhibition were acquired.

The Manchurian sovereigns were great patrons of art and letters. When they came to rule over China they found the native scholarship permeated by a new archæological movement which had arisen toward the close of the preceding Ming Dynasty, and to this movement they gave every encouragement. The accomplished K'ien-lung (1736-1795), the third Manchurian emperor to ascend the Chinese throne, a Louis XIV of the East, was a connoisseur himself and one who made use of all the resources and prerogatives of an Imperial collector. His example was followed by the Manchurian princes and ministers, who are known to have secured specimens often by unscrupulous means; for even in China collectors have



Plate 5. *Bronze Tsun*

Circa B. C. 1000

*A well-known Japanese art magazine.



Plate 6. Bronze Yiu

Circa B. C. 1000

no consciences. The last great representative of the Manchu collectors may be said to have been the late lamented Tuan Fang, famous for his collection of ancient bronzes, who was assassinated last year in Sz'-chuen. Many will remember this enlightened and delightful mandarin when he journeyed on a mission to Europe and America. He had nearly completed, at his private expense, the building of an Art Museum in Peking, the first institution of its kind worthy of the name in China, when he fell one of the first victims of the Revolution.

Visitors to Peking during this past spring must have noticed with emotion the palace of a certain prince of the blood presenting the ghastly spectacle of an auction room. Many a noble family is in the same sad plight, and it is owing to these circumstances that many historic pieces have come to us. It should, however, always be remembered that the astute Celestial art-dealers are heralding their own merchandise as coming from the collections of these fallen nobles. Already collectors in the

West must have found, to their cost, many spurious objects of Japanese art bearing the Tokugawa crest or purporting to come from the collections of famous daimios and temples, and it is likewise probable that for some years to come the world will be flooded with Chinese Imperial pieces of dubious nature. The Chinese experts may be trusted to have critical knowledge of their own branches of art, and unless we can offer a stronger inducement, it is likely that things of real significance will remain in Chinese hands.

CHINESE PAINTINGS

It would be a bold person indeed who, in the present state of research, should pose as an authority on the ancient pictorial art of China. The mass of literature through which the student has to wade in approaching the subject is a source of mere bewilderment, inasmuch as no galleries or museums are available to him, in China itself, for comparative inquiry, and he thus has no means of access to the actual paintings to which reference may be made. Such epithets as "the hidden treasures," or "the secretly appreciated thing," which are applied by the Chinese to their masterpieces, well express the difficulty of approach to rare works of art. The reason for this dread of publicity is to be found in the fact that there was always a possibility of important objects being "borrowed" by a

powerful mandarin or even requisitioned by the Emperor himself if their whereabouts became known. Chinese connoisseurship is thus necessarily limited in its scope. Back of the Yuan Dynasty, and even of later periods, with the exception of the so-called Southern school, the experts speak with hesitancy or with mutual contradiction.

Few of those who request a Chinese gentleman of the old type to show his pictures have any conception of what a great favor they are asking. It is not only the trouble given to the host in unpacking and repacking his objects, but also the etiquette which he has to observe in submitting any art-object to the inspection of a guest. A small number of pieces will be shown in the course of an afternoon mostly spent in dining and exchanging courteous sentiments. To "do" a large collection requires a series of appointments and an infinity of patience. Similar conditions obtained in Japan before she learned from the West that human life is short.

Japan is the only place where the study of the

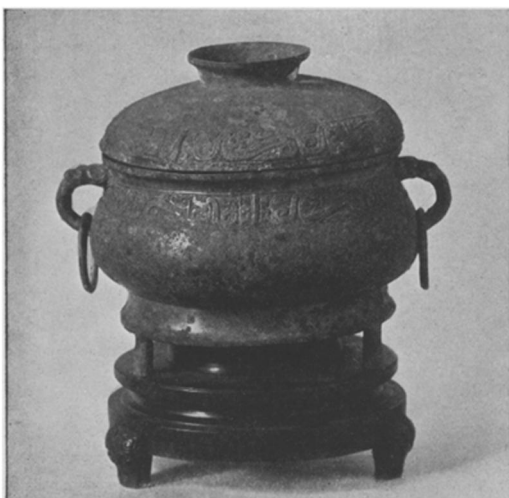


Plate 7. Bronze Tui

Circa B. C. 1000



Plate 9. Bronze Lih

Circa B. C. 1000

historic sequence of Chinese painting is possible. In the early Buddhist school, for instance, and in some others, her art furnishes almost the only clue to that splendid period of the Tang and Sung, whose traditions were apparently lost in the land of their birth. But we must not forget that however rich Japan may be in the accumulated wealth of Chinese Art, her treasures by no means represent the whole of the mighty art-movements which took place on the continent itself. We should also be



Plate 8. Bronze Tsioh

Circa B. C. 1000

careful to bear in mind that Japanese critics from the Ashikage period (fifteenth century) downward had, for what is known as the Northern school of painting, a partiality similar to that evinced by Chinese experts for the so called Southern school. It was only after the eighteenth century that Japan seriously took up the Southern school. Such one-sidedness requires mutual readjustment, and it is through a study of Chinese painting in China itself that we must arrive at fairer conclusions. Beyond a doubt China still has in her keeping great works of Tang and Sung masters; but her secretiveness, coupled with the vast number of copies and forgeries which pass for originals there, has sometimes led one to suspect their actual existence. The few specimens of high workmanship which have come to light of late years are revelations in this respect, conveying a delightful promise for the future; and we earnestly hope that with the coöperation of native collectors the world may once more feast on the glory of early Chinese paintings. An old picture of intrinsic artistic merit, especially if it be a historic piece, should be welcomed as one of the foundation stones on which the future criticisms of Chinese painting may be built. At present we are not in position to make stronger assertions; indeed it is safer to accept, for the time being, what the reliable critics of China have decided in regard to such paintings unless there are very serious reasons against their judgment. The paintings now on exhibition bear for the most part the hall-marks of great collectors, and to them we invite the attention of all lovers of Celestial painting.

Among the paintings in our new acquisition is a celebrated album of Old Masters from the collection of a Manchu nobleman, the Hon. Ching Hsien, son of a noted Cabinet minister who held many vice-royal posts. It was owned by and bears the inscription of Yuen Yuen, a scholar and expert of the eighteenth century, and is quite as interesting



Plate 10. Bronze I

Circa B. C. 800



Plate 11. Bronze Hsi

A. D. 141



Plate 12. Bronze Bowl

Circa B. C. 100

as the famous album owned by Marquis Kuroda of Tokyo, if not more so. Its contents have been reproduced in the Kokkwa in several series. Taking the paintings in this album in sequence of age there are: "A Mongol Horseman," by Hu Hwai; "Children at Play," by Chou Wen-shu; "Princess Wen Fei Returning from Exile," by Ku Tê-ch'ien,—all dating from the five dynasties, a period just preceding the Sung; a "Snowscape," by Fan Kuan (early Sung); a "River Scene," by Hsia Kuei; "The Return from a Village Festival," by Li Tang (both later Sung); "A Dragon Boat," by Wan Chên-p'eng, and other fine pieces of the

Sung and Yuan periods with no special ascriptions. The album also contains a Sung Embroidery, writing by two Sung Emperors and a Yuan scholar, and some specimens of Tang paper. The workmanship throughout is exquisite, and though the attributions are not to be accepted blindly they carry the weight of a traditional criticism which has obtained for ages and must therefore be respected. The early masters did not always sign their paintings, and it is from such traditions as these that we must recover their identity.

Another masterpiece from Mr. Ching's collection is the Landscape Roll, signed by Tung Yuan, which is reproduced in Plate 1.

Tung Yuan lived in the latter part of the tenth century and holds an important position as one of the formulators of the Sung landscape style which had developed from the background treatment of figure-pictures, but had not attained its full importance as an independent branch of painting until his time. The previous style was more or less influenced by the Buddhist school, and its problems were more those of line and color than of value and atmosphere. Tung Yuan, who was a Southerner by birth, is



Plate 13. Bronze Vase

Circa B. C. 200

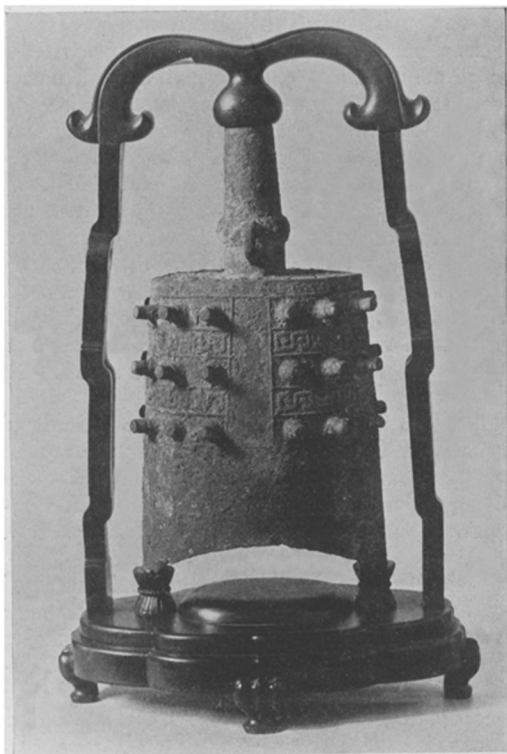
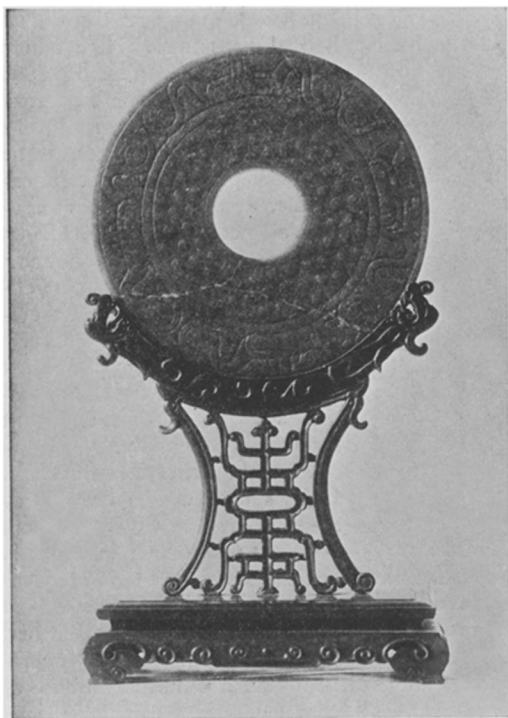


Plate 14. Bronze Bell

Circa B. C. 1200

Plate 15. *Jade Pi*

Circa B. C. 200

said to have been the first to depict the landscape of the Yang-tse Kiang valley, with its play of mist and other atmospheric effect. In this picture (Plate 1) we see beginning that treatment of trees and rocks which became the foundation of later landscape methods, and one can find, in solution as it were, the elements which differentiate later into the so-called Northern and Southern schools. A comparison of this roll with a delicate snowscape attributed to Li Ch'ing, an artist who preceded Tung Yuan by some decades, will show the great change which the latter achieved. The conception and beauty of the two are of totally different kinds. Li Ch'ing still has the T'ang tradition behind him, and this work reminds one of the beautiful backgrounds in some of the early Buddhist paintings. It bears the seal of ownership of one of the Sung Emperors.

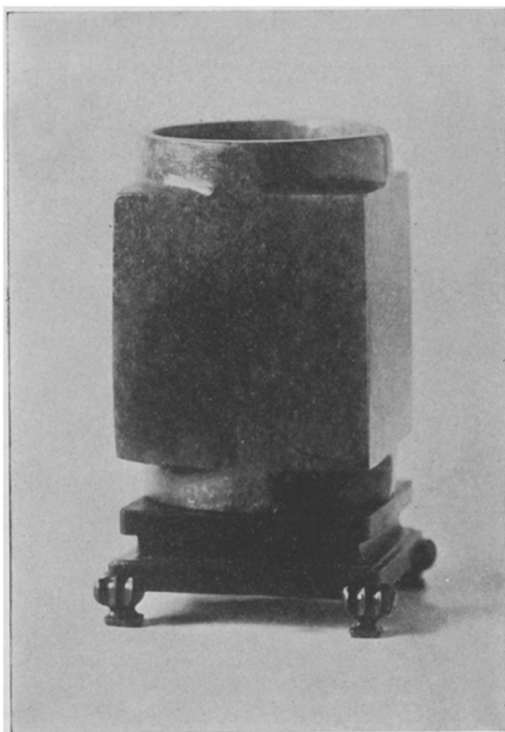
Not less important is the "Bamboo Garden," by Li Wei, from Mr. Ching's collection,—a piece mentioned in the catalogue of the Emperor Hwui Tsung of Sung; the artist himself having been a son-in-law of the Emperor Jān Tsung (1203-1260). It is a monochrome of exquisite feeling.

In the Tao-lien-t'u, "Preparing the New Silk," we have a remarkable specimen by the Emperor Hwui Tsung himself, who reigned at the beginning of the twelfth century. He was a great artist, unfortunately born to be a ruler at a period when the power of the Sung Dynasty was waning, and ended his days in exile, a prisoner among the Tartars. In this roll (Plate 2) we are face to face with the

genius which makes Hwui Tsung the prince among painters. It bears the seal of the Kin Tartar Emperor, and is in a state of wonderful preservation, disclosing the color-scheme in all its freshness. The scene depicted is that of ladies preparing the new silk by pounding with pestles and ironing. The design is said to have been copied from a T'ang master, which is not impossible,—judging from the costumes worn by the figures. In the workmanship of the patterns on the dresses, one can find affinities with the well-known painting of Kichijoten, of Yakushiji and other work in the T'ang style found in Japan; but there is so much of Sung feeling in the composition and execution that it is more likely to be an adaptation by Hwui Tsung than a simple copy. In either case it cannot fail to be ranked as a work of the first importance.

We have also a set of three large paintings, formerly in the Imperial Collection, representing the Taoist pantheon and showing the deities who preside over heaven, earth and water respectively. These were attributed to the T'ang master, Wu Taotsz', but in this case we have no hesitancy in pronouncing them to be of the late Sung period. The drawing is exceedingly powerful.

Of Yuan works, a Buddhist painting by Wang Chên-p'eng (Plate 3), which purports to represent Queen Maya nursing the infant Buddha, is a fine example of "white drawing," a particular style in black and white. Wang flourished in the beginning of the fourteenth century, and was a master said to be the equal of Li Lung-mien in this kind of

Plate 16. *Jade Tsung*

Circa B. C. 1000

technique. Certainly in this excellent work, also from Mr. Ching's Collection, the lines are very beautifully drawn.

From the same collection comes "The Harp Player" (Plate 4) by Kiu Ying of the Ming Dynasty, which shows the delicate feeling for which the artist was noted. This well-authenticated specimen will rectify the ordinary conception in regard to this artist which we were wont to gather from the innumerable forgeries passing under his name.

The Putai (Hotei) is a Ming picture, dated 1502, and evidently a temple offering. Putai is a fat Chinese monk with a large cotton bag, familiar to Far Eastern art, who is supposed to be an avatar of the Maitreya. In this strong picture we well see the survival of Sung tradition at so late a date.

ANTIQUE CHINESE BRONZES

The Chinese were evidently past masters of the art of casting in bronze from a very early period. To the Chou Dynasty, a thousand years before the Christian era, we can without doubt assign bronzes of a perfection in form and workmanship which denotes a high development of the art in the previous dynasties, though the time has not yet arrived for us to form definite conclusions about the special characteristics of bronzes of the dim mythologic past.

Chinese scholarship loves to make a sharp distinction between the antique and the later bronzes. The antique, for them, comprises all works dating from the earliest times to the end of the Han Dynasty (third century A.D.); the later bronzes are those made during the T'ang Dynasty (seventh century) and thereafter down to our own times.

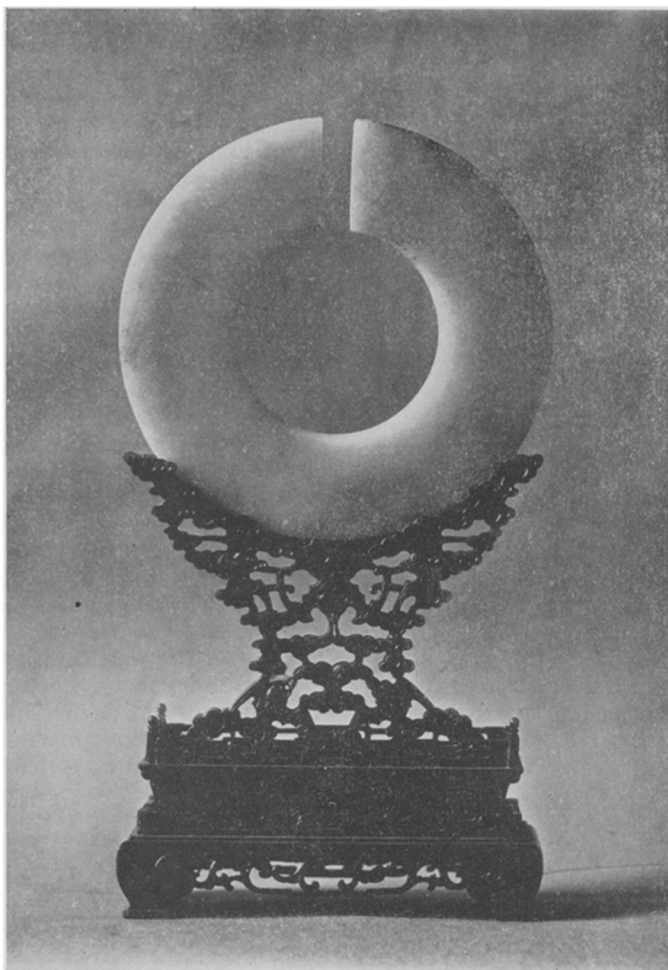


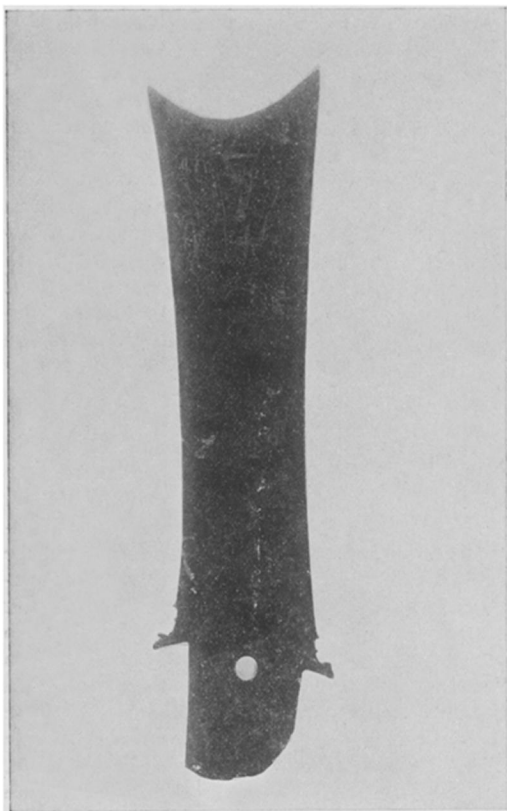
Plate 17. Jade Chieh

Circa B.C. 200

Indeed, this classification is a logical consequence of the differences in art and life which separate the classic China from the modern, for, with the advent of the fourth century, Buddhism began strongly to impose Indian ideals on China and ultimately modified the entire course of her artistic impulses. Native scholars are apathetic to later bronzes; to them bronzes mean the antique, and they adore the antique not only for its excellence, but also for the fact that it includes the few remaining landmarks of their own classic age, reminding them of their ancestral rituals with all the aroma of

Confucian ideals. Such pieces are chiefly vessels used in the sacrifice; in many cases they bear inscriptions in archaic characters, commemorating an event or consecrating the memory of some personage, and generally ending with an injunction to descendants to keep them as treasures. We cannot but concur in admitting the superior beauty of the antique sacrificial bronzes in comparison with the later ones, for in more recent periods the spirit of ancestral worship underwent a change and became only an echo of the past. The antique bronzes are a perfection of decorative design as noble and beautiful of its kind as anything the Greeks produced; it is more than a style — it is a true order.

Chinese collectors, among them emperors themselves, have, since the Sung Dynasty, vied with each other in securing antique bronzes. The active interest in achæology and epigraphy during the Manchu Dynasty has so furthered this craving for ancestral pieces that collections disperse only to become parts of other collections. Much has been published on the subject even in recent years, the afore-mentioned Tuan Fang, among others, having

Plate 18. *Jade Ya Chang*

Circa B. C. 600

himself issued an illustrated publication on his famous bronzes.

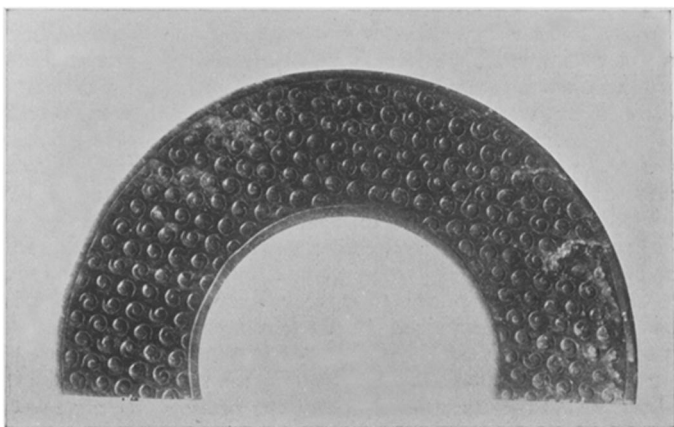
The West has but lately awakened to the interest in such pieces, and, except for the objects in the Field Museum of Natural History collected by Professor Laufer, the Cernuschi Museum in Paris, and some other private collections, the world is yet at sea regarding their value. Our Museum is fortunate in being able to add to its already important series the magnificent pieces which were owned by the late Shing Pai-hsi, a well-known Manchu mandarin and collector.

First of all we must mention a Tsun (Plate 5), a sacrificial vessel for holding fragrant wine. It is beaker-shaped, with a flaring top, four vertical flanges subdividing three transverse bands and decorated with the so-called t'ao-t'ieh monster design. The date of this piece is certainly early Chou (1000 B. C.) and possibly earlier. Plate 6 shows a Yiu of the same period, a sacrificial vase with cover and handle. The vase and cover are ornamented with bands of dragons in low relief, and the handle is of a rope pattern. The patina is an

exceedingly beautiful golden and golden-olive with green incrustation. Another early Chou piece is seen in the gray-green Tui (Plate 7), with cover and dragon handles holding rings. There is a Tsioh, a helmet-shaped, tripod libation cup (Plate 8); a Lih (Plate 9), another tripod having flanges above the legs, with a "quick-silver" patina, and an I (Plate 10), a ewer, in the shape of a bull, for pouring water on the hands. We have also a Hsi, (Plate 11), a large basin, wide and deep, with monster-head handles and green-gray patina. The inscription inside this piece gives a Han date, A. D. 141. From the same collection we have a Hsien, an I, a Ting and three decorated Kwo, or spear-heads. The Museum has acquired also a bronze dagger of the Chou Dynasty, formerly owned by Wêng Fang-kang, a famous archæologist of the eighteenth century; and a cross-bow apparatus, said to be from the same collection, is perhaps of the fourth century, — a unique object with gold inlay representing a hunting scene. In addition to these we have thirty-five antique bronzes from various sources. In Plate 12 we reproduce a bowl of a deep green malachite patina, once in the Emperor K'ien-lung's collection; a rectangular vase (Plate 13) of dark golden-brown color, and a large bell (Plate 14) with spiked "breasts" and dragon scrolls. Among later bronzes, too, we have acquired a very interesting set of small Buddhist votive figures dating from the T'ang Dynasty, as well as some mirrors. We may say in passing that the Museum already possesses more than one hundred mirrors representing that branch of art from the Han to the Ming period.

ANTIQUE CHINESE JADE

Ancient jades command, among Chinese connoisseurs, a veneration similar to that called forth by antique bronzes, for it is by means of such imperishable materials that they can reconstruct and reverence their own classic civilization. The objects are mostly things used in religious ceremonies or as insignia of office, so that for ages jade has

Plate 19. *Jade Huang*

Circa B. C. 200

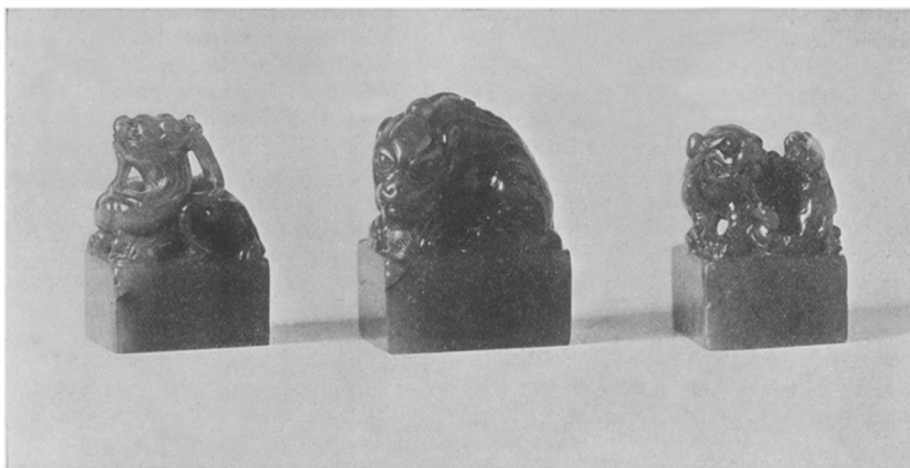


Plate 20. Stone Seals

Sixteenth Century

been associated with impressions of dignity and refinement. The Confucian mind saw in its gentleness to the touch combined with its tenacity and strength, qualities which characterize true manhood; and in its exquisite resonance was heard the spirit of music whose essence lay in knowing how to come to an end. Poetry entwined many tender sentiments around the jade that endeared it to the Celestials.

The Pi (Plate 15), a thin disc perforated through its centre; the Kuei, a hatchet-shaped implement; the Tsung (Plate 16), a hollow cylinder with a square exterior,—all of them marks of sovereignty or lordship and also used in the worship of Heaven, Earth, Mountains and Rivers,—have to us the look of survivals of stone weapons and utensils of a primitive age, which, as heirlooms of the early Chinese, may have attained their inner significance and became crystallized in these jade forms. We are yet in the dark as to their real origin, and the Chinese archæologists themselves have committed many blunders in explaining their nomenclature and meaning. It is but recently, thanks to the researches of Wu Ta-ch'êng, that we have attained to a more intelligent exposition of the subject. In this connection I should like to draw the attention of the reader to Prof. Berthold Laufer's learned and admirable book* in which Wu's point of view is fully set forth.

I am not aware that in the West, excepting at the Field Museum of Natural History in Chicago, any serious attempt has been made to collect ancient jades. Thus the acquisition of nearly eighty pieces by our Museum imports much to the student. The exquisite nature of the original material, enhanced by a variation of color brought about during twenty or thirty centuries of oxidation, makes them objects of irresistible attraction to any lovers of the beautiful. In fact, confronted with the dignity and tone of the antique, the modern jades, in spite of their

wonderful workmanship, seem to be robbed of their splendor.

Beside the Pi, Kuei and Tsung mentioned above, of which we have quite a number, there is a Chieh (Plate 17), like an incomplete pi, a symbol of separation and dismissal, just as the Pi itself was a symbol of investiture and welcome; and three Ya chang, or kuei with tooth-like projections (Plate 18), emblems of conscription. We have also on exhibition a Huang (Plate 19), which is a half pi, and many jades intended for personal decoration, sword-ornaments and ceremonial pieces which were buried with the dead.

In addition to the jades there are now on exhibition several pieces of interesting terra-cotta and pottery. A set of six carved stone seals, of which we reproduce three (Plate 20), was also the property of Shing Pai-hsi. The material is T'ien-huang stone, a translucent, ambre-colored mineral (possibly steatite?) highly prized by the Chinese and carved by noted artists of the Ming and early Manchu Dynasties. They are another instance of the desire of Chinese scholars to associate the beautiful with all that pertains to chirography.

THE TEMPYO KWANNON

Among the Japanese objects recently acquired is one of supreme importance: the statue of Kwannon (Avalokitês'wara) of the Tempyo period (see frontispiece). The Tempyo era (eighth century) was one of the greatest periods of Japanese Buddhist sculpture: an age from whose intense religious fervor resulted many monumental statues, of which the well-known colossal bronze Buddha at Nara is an example. The style of our specimen reflects, as all the contemporary sculpture does, the best inspiration of T'ang Art, but with a charm and tenderness essentially Japanese. The concept is totally different from the Greek, being an abstract and idealistic representation of the divine—a special characteristic of Eastern religious art.

* Jade, a Study in Chinese Archæology and Religion. Publication of the Field Museum of Natural History, Chicago, 1912.

The name of the sculptor is unfortunately unknown, as is the case with most of the artists of this early period; but we may not be far wrong in attributing it to one of the Daianji school working in the middle of the eighth century. It is carved, with the exception of the arms, which are of a later date, out of a single, solid block of wood, — the process of joining together pieces of wood for a statue being a later development. We are not aware that any Japanese wooden sculpture of this age and of this quality has yet come to the West, and it was by a rare chance that we were enabled to acquire this example. In any case we need make no apologies for presenting this statue to Western criticism, for it will hold the admiration of all who respect the beautiful.

OKAKURA KAKUZO.

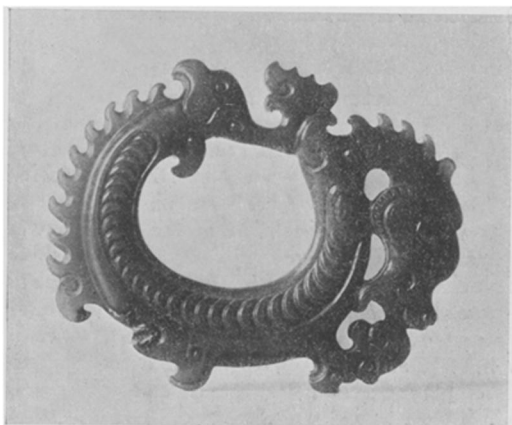


Plate 21. Jade Banner Ornament

B. C. 200

Registry of Local Art

List of City Pictures

AS part of its Annual Report for 1911 the Art Department of the City of Boston published an illustrated list of public monuments belonging to the City prepared with the aid of the Registry. As a part of its Annual Report for the year ending January 31, 1912, the Department now publishes a "List of oil paintings and water-colors owned by the City of Boston or hung in buildings belonging to the City of Boston." This list, which was also prepared through the Registry, is a record of two hundred and fifty pictures, and aims to give the name of the artist, with the dates of his birth and death; the subject, with (in the case of portraits) the dates of birth and death; a brief description; the size and the source. When either the artist or the subject of a portrait has had any official connection with the city or with the institution where the picture hangs, the dates of that connection are given. No attempt at artistic valuation is made.

The pictures listed are located as follows:

City Hall and other city offices . . .	9
City Hospital	1
Faneuil Hall	20

Franklin Union	7
Museum of Fine Arts	5
Public Library, Copley Square . . .	66
" " Branches	12
Public Schools: High	48
" " Elementary	82

Of the two hundred and fifty pictures listed, one hundred and thirty-two are portraits of political men, soldiers and city and school officials. The remainder may be grouped as ideal compositions, historical subjects, landscapes and views of Boston and neighborhood. All of the important ideal compositions are contributed by the Public Library. The most conspicuous among the historical pictures is the large canvas by G. P. A. Healy in Faneuil Hall depicting Webster's reply to Hayne and containing one hundred and thirty portraits. Washington is represented by Stuart's ideal portrait called "Washington at Dorchester Heights," in the Museum (a copy at Faneuil Hall), and by Howard Pyle's eighteen episodes from Washington's Life in the Children's Room at the Public Library. Franklin is represented by the series of ten decorations in the Franklin Union, by Charles Elliott Mills, of which two now remain to be completed, and by Walter Gilman Page's ideal portrait in the Franklin School. "The Landing of the Pilgrims" is the subject of a canvas by Morse in the Charlestown Branch of the Public Library, painted in 1811, and "Paul Revere's Ride" of another by Page in the Hancock School. English history is represented by the painting of "Charles I and the Impeached Members of Parliament" by J. S. Copley in the Trustees' Room of the Public Library, given to the Library in 1859 by Josiah Quincy and other citizens. Of the landscapes several are gifts to the Gilbert Stuart School, Lower Mills, by the artists. Three pictures have been deposited in the Tyler Street School by the Museum. The views of Boston include three in the librarian's office at the Public Library, painted about the beginning of the last century, one representing the Haymarket Theatre and bearing date 1798.

At the request of the Art Department, the Registry has undertaken a similar list of the busts and bas-reliefs belonging to the city, which it is expected will form part of the Report for the current year.

These Reports can be obtained by any citizen on application at the City Messenger's office. A file is preserved at the Museum as a part of the archives of the Registry. G.

Oriental Art at the Fogg Museum

The Fogg Museum of Harvard University has just opened an Exhibition of Oriental Art containing several loans from the Museum. The Exhibition will continue during the rest of December and probably the first part of January.